Characters

- KAZUO KAMIYA, *head of the household, in his mid-sixties*
- MIKAME KAMIYA, KAZUO' *s wife, in her fifties*
- TOSHIO (TOSH) KAMIYA, *son, age twenty*
- AKIRA (AKI) KAMIYA, *son, twenty-five*
- SHOGO, *farm worker, twenty*
- TOMIKO (TOMI) ISHITANI, *family helper, twenty-three*
- HARUKO ISHITANI, TOMI' *s sister, eighteen*
- JIRO SAKAI, *neighbor, twenty-one (Same actor plays Shogo and Jiro)*

Time: Summer of 1929.

Place: The Kamiya coffee farm in Kona, Hawai`i.

Scenery: The house sits at stage right. It is built with natural, unpainted wood. The roof is corrugated metal. A spacious porch has places for shoes and slippers. There is a wooden rocking chair and a small round table and a stool. Hoes and other farm tools are situated at the side of the house.

Act 1

Act 1, Scene 1

ACT ONE Scene 1

(*A bright and sunny morning. Birds chirp occasionally.* MIKAME *comes out and holds the door open. Out steps* TOSH *as he helps* KAZUO, *who can barely walk, to the rocking chair.* MIKAME *stirs up a soapy mixture in a cup and puts lather on* KAZUO' *s face. Then she expertly strops a hand razor over a leather strap.* TOSH *sits on the porch, looking offstage as if he's expecting someone.* MIKAME *begins shaving* KAZUO.)

TOSHIO KAMIYA

Nice day today.... Special day.

MIKAME KAMIYA

Why special?

KAZUO KAMIYA

Hoe hana day.

TOSHIO KAMIYA

No, not that.

KAZUO KAMIYA

Today work, every day work. Nothing special.... Where Shogo?

TOSHIO KAMIYA

Not here yet.

KAZUO KAMIYA

I have to scold him. Always late. Just like his father. Good for nothing.

(MIKAME *pulls back his head to shave at the neck.)*

Oi, watch out. My head is not a coconut.

MIKAME KAMIYA

Sorry.

KAZUO KAMIYA

I have to check the trees on the north side when Shogo comes. I hope there's no disease.

MIKAME KAMIYA

If the trees and leaves turn black, we might lose the whole coffee crop again.

TOSHIO KAMIYA

No, I checked. The trees are fine. I don't think it'll happen again. That thing before, it was a real mystery.

KAZUO KAMIYA

There are things I want Shogo to do. I have to show him everything or he just stands around scratching his head.

TOSHIO KAMIYA

I can tell him what to do.

KAZUO KAMIYA

No, have to be me.

TOSHIO KAMIYA

You can hardly walk, Otosan. I'll take him.

KAZUO KAMIYA

No, no, I can. My legs will get stronger. Wait and see.

TOSHIO KAMIYA

Sadamu Kunimoto left for Honolulu yesterday.

MIKAME KAMIYA

So he finally went.

KAZUO KAMIYA

That Sadamu was always lazy. I feel sorry for the Kunimotos. Sadamu will turn out bad, run around with the wrong people. Nothing but trouble.

MIKAME KAMIYA

His mother is so worried. He'll be alone in Honolulu. The city is too big.

TOSHIO KAMIYA

Aki's doing okay.

KAZUO KAMIYA

Sadamu is just like your brother.

(SHOGO *enters. He wears work clothes and a dirty, battered baseball cap.)*

SHOGO

Here I am. Sorry I'm a little late. I was cleaning up Mr˙ Cameron's yard.

MIKAME KAMIYA

You have too many jobs, Shogo.

SHOGO

Well, I don't need too much sleep, so I have more time for work. That's good.

KAZUO KAMIYA

But if you come here late, that's not good.

SHOGO

Sorry. I will remember that the next time. I'll get up a little earlier. Then I can get here sooner from Mr˙ Cameron's.

KAZUO KAMIYA

Shogo, help me. I have to show you what to do on the north side. Hayo, hayo.

MIKAME KAMIYA

Your face first.

KAZUO KAMIYA

Never mind my face. No time now.

(*He leans heavily on* SHOGO *and they start off.* TOSH *tries to help;* KAZUO *waves him away.)*

Don't bother, don't bother.

(KAZUO *and* SHOGO *struggle off.)*

MIKAME KAMIYA

Don't forget you have to see the doctor after lunch.

TOSHIO KAMIYA

Otosan is so stubborn.

MIKAME KAMIYA

Come, I'll cut your hair now.

TOSHIO KAMIYA

It's not too long.

MIKAME KAMIYA

I have everything here.

TOSHIO KAMIYA

Today is a special day... because Aki is coming home — on the *Humu'ula.*

MIKAME KAMIYA

Akira? Why?

TOSHIO KAMIYA

I asked him to.

MIKAME KAMIYA

And he said okay? Okashii. Something wrong with him? Did police arrest him or something?

TOSHIO KAMIYA

No, nothing like that. I thought he should come home once in a while.

MIKAME KAMIYA

Hmmm, I wonder how he looks now.

TOSHIO KAMIYA

Funny. He asked how you looked, too.

MIKAME KAMIYA

I haven't changed much in six years.

TOSHIO KAMIYA

You still look so young, Okasan.

MIKAME KAMIYA

Is he homesick? Maybe he wants to come home for good.

TOSHIO KAMIYA

No, just to visit. He said he can stay for a week only.

MIKAME KAMIYA

Why only a week?

TOSHIO KAMIYA

He's busy.... Okasan, would you like to visit Honolulu?

MIKAME KAMIYA

I was there already. When I first came to Hawai`i as a picture bride, I saw all I needed of that place.

TOSHIO KAMIYA

I still haven't seen Honolulu.

MIKAME KAMIYA

You haven't missed anything.

TOSHIO KAMIYA

Okasan, I want to go there.

MIKAME KAMIYA

Someday. Maybe next year, after we finish picking the coffee.

TOSHIO KAMIYA

No, I mean I want to go to Honolulu to live.

MIKAME KAMIYA

What?

TOSHIO KAMIYA

To go to school. Okasan, I want to study there. I want to learn to build houses and be my own boss. I want to

build nice homes for people to live in. Make them my way.

MIKAME KAMIYA

You can't do that.

TOSHIO KAMIYA

Why not?

MIKAME KAMIYA

That's for haoles to do.

TOSHIO KAMIYA

No, not just haoles.

MIKAME KAMIYA

Haoles have money and go to the university to learn. You can't be the same as them.

TOSHIO KAMIYA

I know I only have a sixth-grade education, but still I don't want to be a farmer all my life.

MIKAME KAMIYA

I'm sorry you couldn't continue with school, but we needed you on the farm.

TOSHIO KAMIYA

I know. Aki too. I know.

MIKAME KAMIYA

But we are a family of farmers. Otosan's father, his father, and his father. That was my life in Kumamoto, too. My father and his father and his father. It's a hard life, but it's our life. That's all we know.

TOSHIO KAMIYA

That's why I want to study to be something else. So I don't have to be a farmer. And I don't want my son to be a farmer either.

MIKAME KAMIYA

You want to be like Aki. Run away to Honolulu and leave Otosan and me.

TOSHIO KAMIYA

No, I would never do that. I won't leave you. I want you and Otosan to come too.

MIKAME KAMIYA

To Honolulu? What would Otosan do?

TOSHIO KAMIYA

He wouldn't have to do a thing. He can hardly walk anyway. He's useless. I'll take care of you and Otosan. I'll go to work someplace and go to school at night.

MIKAME KAMIYA

Otosan won't go.

TOSHIO KAMIYA

He has to. That's why I asked Aki to come and talk to him.

MIKAME KAMIYA

Baka. You think Otosan is going to listen to Aki?

TOSHIO KAMIYA

Well, I know Otosan won't listen to me. I thought maybe Aki might —

MIKAME KAMIYA

Otosan's whole life is in Kona. This farm. He loves this place. He would rather die than move from here.

TOSHIO KAMIYA

Don't say that, please.

MIKAME KAMIYA

Can't you be happy here? You're not like Aki. You're sensible, hard working, serious.

TOSHIO KAMIYA

Yes, I am different from Aki. You know I won't go to Honolulu just to play. I want to improve myself.

MIKAME KAMIYA

Then try to be the best farmer in Kona.

TOSHIO KAMIYA

Okasan, I have nothing against farmers, but I have my own dreams. Is it fair to me? Should I stay a farmer, just to make Otosan happy?

MIKAME KAMIYA

What about me? Don't you want to make me happy?

TOSHIO KAMIYA

Okasan, most of all I want you to be happy. I want to buy things for you. A nice, big house. New clothes. All the modern things they have in Honolulu. I want the people in Kona to be jealous. You can show off all your new possessions.

MIKAME KAMIYA

I'm your mother, but you don't know me. After all these years, you don't know me. I'm a country person. I don't need or want those things. I'm happy here.... You have to take Otosan to Doctor Hayashi. Otosan had a hard life and now this is his reward.

(*Lights fade to black.)*

Act 1, Scene 2

Scene 2

(*Later in the afternoon.* AKI *enters, carrying a beat-up travel bag. He looks around, remembering, then sits on the ground.* MIKAME *comes out of the house, her back to* AKI. *She tidies up the porch as* AKI *watches.)*

AKIRA KAMIYA

Okasan.

MIKAME KAMIYA

Akira.

(*He walks over and embraces her. She doesn't put her arms around him.)*

AKIRA KAMIYA

Okasan.

MIKAME KAMIYA

What?

AKIRA KAMIYA

Good to see you.

MIKAME KAMIYA

You lost weight.

AKIRA KAMIYA

The cafes I go to, they don't know how to cook like you.

MIKAME KAMIYA

We have leftover nishime. Go inside and eat.

AKIRA KAMIYA

Let me stay out here a while. Otosan in the house?

MIKAME KAMIYA

Toshio took him to the doctor.

AKIRA KAMIYA

Oh, good.

MIKAME KAMIYA

How are your ears?

AKIRA KAMIYA

My ears? Daijobu. My ears are so sharp I can even hear cockroaches talking to each other.

MIKAME KAMIYA

Come. Let me see.

AKIRA KAMIYA

I guess my ears could stand some cleaning.

(*He lies next to her on the edge of the porch and puts his head on her lap. She takes out a bobby pin from her hair and carefully digs into his ear.)*

You haven't done this for me in a long time, Okasan. Aahh, good, yeah, yeah, aahh.

MIKAME KAMIYA

Maaa, look at the mimi-kuso.

(*She puts the earwax in Aki's outstretched palm.)*

AKIRA KAMIYA

Hmmm, I guess my ears are all plugged up. People must be talking bad about me.

MIKAME KAMIYA

So what are you doing now?

AKIRA KAMIYA

Hmmm, I was driving a taxi for a time, driving a lot of soldiers back to Schofield Barracks. You know that Schofield place is big, lots of soldiers. I almost was going to join the Army one time when I was hungry, but then I thought, no, too many haoles in the Army, so instead I worked in a movie theater as a janitor. Aeehh, Okasan, don't poke my ear.

MIKAME KAMIYA

Sorry. So, you went to Honolulu to become a janitor?

AKIRA KAMIYA

Only for a short time.

MIKAME KAMIYA

Let me see the other ear.

(*He moves over to the other side.)*

So, working as a janitor is better than working as a coffee farmer?

AKIRA KAMIYA

No. Sweeping up everybody's mess, cleaning the toilets, all that made me very humble. But now I'm working in a nursery, helping Nakamura-san with plants. I guess some of the things Otosan taught me helped. Nakamura-san likes my work. Sometimes we get drunk together. Aeehh, Okasan, watch out how you dig in my ear.

MIKAME KAMIYA

Sorry. So, how drunk do you get?

AKIRA KAMIYA

Oh, not that much. Nakamura-san is the one who likes to drink, to relax after all the hard work in the hot sun. Nakamura-san is like a father to me. He says he's going to leave the nursery to me when he dies.

MIKAME KAMIYA

What about his family? No sons?

AKIRA KAMIYA

He left his wife in Japan. And she died in childbirth. The baby died too. That was a long time ago. So he's all alone.

MIKAME KAMIYA

You don't need his nursery. You have a coffee farm here.

AKIRA KAMIYA

The nursery is a good business. A lot of haoles give their business to Nakamura-san. He's very smart the way he talks to them.

MIKAME KAMIYA

Finish.

AKIRA KAMIYA

Feels good, Okasan, domo arigato.

MIKAME KAMIYA

Do itashimashite. So, why did you come home?

AKIRA KAMIYA

Toshio didn't say?

MIKAME KAMIYA

You tell me.

AKIRA KAMIYA

Toshio wrote that Otosan is real sick. He can't even walk without help. What's he going to do in September when it's time to pick the coffee?

MIKAME KAMIYA

He'll be better by then. Everything will be all right.

AKIRA KAMIYA

I hope so, for your sake. Otosan is very demanding. Toshio said it's real hard on you.

MIKAME KAMIYA

It's a wife's duty to take care of her husband when he's sick. It's no hardship.

AKIRA KAMIYA

When I get married, I hope I find a wife just like you, Okasan. Time for me to get married, I think.

MIKAME KAMIYA

What about the women in Honolulu? No good ones?

AKIRA KAMIYA

Not good like you, Okasan. You know there's an American song that's very popular.

(*Sings.)*

I want a girl just like the girl that married dear old Dad. Understand?

MIKAME KAMIYA

Just find a Japanese wife who's not afraid of hard work.

(SHOGO *enters with a hoe.)*

Shogo, hungry now?

SHOGO

Hai, thank you, I could eat something.

AKIRA KAMIYA

Aeh, Shogo, 's you?

SHOGO

(*Looks at himself.)*

Yeah.

AKIRA KAMIYA

Aeh, you no recognize me?

SHOGO

Ah, ah, wait. You not Aki, eh?

AKIRA KAMIYA

Of course, wat you tink? Only get one Aki.

SHOGO

Ooohh, Aki. Good you wen' come home. Long time I no see you. Boy, I wen' fo'get how you look.

AKIRA KAMIYA

You, too, Shogo. You sure wen' grow.

SHOGO

Yeah, well, I no can stay one kid all my life, eh.

MIKAME KAMIYA

I'll warm up some nishime for both of you.

(*She enters the house.)*

SHOGO

Aki, you wen' come back to live here?

AKIRA KAMIYA

No, jus' to visit. How's you muddah?

SHOGO

Oh, she wen' die four years ago.

AKIRA KAMIYA

Sorry, I neva hear dat.

SHOGO

'S okay. Jus' me, myself now, nobody else.

AKIRA KAMIYA

Too bad.

SHOGO

Aki, you happy in Honolulu?

AKIRA KAMIYA

Yeah. Can't beat it. Lotta people, lotta tings fo' do, lotta wahines.

SHOGO

You get plenny girlfriends?

AKIRA KAMIYA

Oh yeah. Da girls ova dere, not like Kona girls.

SHOGO

Dey diff'rent?

AKIRA KAMIYA

Yeah, dey wear lipstick, nice dresses, perfume, and dey make da hair real fancy.

SHOGO

Even da Japanee girls?

AKIRA KAMIYA

Especially da Japanee girls.

SHOGO

No.

AKIRA KAMIYA

Aeh, I no kid you. And dey smell so good, like pikake afta one light morning rain. You know, someday you gotta live in Honolulu.

SHOGO

Me? Nah. I no going leave dis island. But, Aki, good you wen' come back visit. I like show you someting.

AKIRA KAMIYA

Wat?

SHOGO

One obake.

AKIRA KAMIYA

Obake? Wat kine obake?

SHOGO

One lady ghost. She stay right here on dis property.

AKIRA KAMIYA

Our farm, here?

SHOGO

Yeah. I wen' tell your folks and Tosh, but dey no believe me.

AKIRA KAMIYA

And dis obake, she talk to you?

SHOGO

No, 's da ting. I can see her in da distance, but wen I go toward her, she run away. But I tell you, I see her.

AKIRA KAMIYA

Wen? At night?

SHOGO

Oh yeah, only at night. All dark and quiet, and she jus' standing dere by one mango tree.

AKIRA KAMIYA

Wich mango tree, we get mo' dan one.

SHOGO

Sometimes dis tree, sometimes dat tree, crying.

AKIRA KAMIYA

You neva say she was crying.

SHOGO

Oh, she always crying. I mean, like, she no go "BOOHOO." She jus' go "hooooooo." Soft, sad kine crying. Da firs' time I wen' see her, I shiishii in my pants. Was so spooky.

AKIRA KAMIYA

Japanee obake?

SHOGO

Dat I dunno yet, 'cause her hair long, eh, and kinna cova her face. Funny, no. She no let me see da face. And da clothes she wear, I cannot tell if kimono or muumuu.

AKIRA KAMIYA

Shogo, da wata you drink — diff'rent from da kine odda people drink?

SHOGO

I dunno. I jus' drink da rain wata from da barrel.

AKIRA KAMIYA

You drink beer or sake, da kine hard liquor?

SHOGO

No, why? Jus' wata and tea.

(*The sound of a jalopy offstage. The sound becomes louder as the car approaches. The engine keeps running.)*

You faddah dem wen' come home.

AKIRA KAMIYA

Whose car dat?

SHOGO

Das da Kajiwara boy. Da family wen' scrape up some money to get da jalopy, so sometimes he drive around like one taxi.... Aki, you come wit' me one night, so you can see da obake, okay?

AKIRA KAMIYA

Huh? Oh, yeah, yeah.

SHOGO

You promise? Cross you heart, faddah, muddah die?

AKIRA KAMIYA

Yeah, I promise.

SHOGO

Cross you heart.

AKIRA KAMIYA

Cross my heart, faddah, muddah die.

(AKI *does so, but his eyes look offstage as* TOSH *and* KAZUO *approach and the jalopy rumbles off.* TOSH *helps* KAZUO *toward the house.* MIKAME *comes out.)*

TOSHIO KAMIYA

Look, Otosan. Aki came home.

MIKAME KAMIYA

Okaeri.

AKIRA KAMIYA

Hello, Otosan.

KAZUO KAMIYA

(*To* TOSH)

Take me in the house. Hayo.

MIKAME KAMIYA

Was everything okay?

(KAZUO, TOSH *and* MIKAME *enter the house.)*

SHOGO

You faddah sure wen' get weak, yeah. He used to be so strong, but now... I been working fo' him since you wen' Honolulu. He was one hard worka.

AKIRA KAMIYA

Yeah, and you see wat wen' happen to him.

(TOSH *comes out.)*

TOSHIO KAMIYA

Aeh, Aki.

AKIRA KAMIYA

Tosh. A few years, yeah. You look good.

TOSHIO KAMIYA

You too.

AKIRA KAMIYA

Nah, I no take care myself.

TOSHIO KAMIYA

T'anks for coming.

AKIRA KAMIYA

Aeh, you my bruddah, eh.

(MIKAME *brings out a bowl and chopsticks.)*

MIKAME KAMIYA

Shogo, come here and eat.

SHOGO

Oh, thank you.

(*He sits at the round table on the porch and eats.)*

AKIRA KAMIYA

I'm not hungry right now, Okasan.

(MIKAME *reenters the house.* AKI *motions and* TOSH *follows, away from* SHOGO.)

How's da old man?

TOSHIO KAMIYA

Well, I been taking him to Docta Hayashi. No change. Otosan not going get betta. Blood circulation real bad in his legs. Da blood not flowing good so because a dat, he get da pain in his legs. I dunno but I guess da pain is real bad, 'cause you know da old man, he tough, but dis time...

AKIRA KAMIYA

No mo' medicine?

TOSHIO KAMIYA

Nuttin' dat can fix him up. He gotta live wit' it. Going only get worse. But he stubborn, eh. Wheelchair li'dat, he no like. Anyway, wat good one wheelchair on dis kine rough ground.

AKIRA KAMIYA

I guess his body wen' jus' give out.

TOSHIO KAMIYA

He no going die, he jus' no can be da way he was befo'. Kinna like one cripple now.

AKIRA KAMIYA

I wonda...

TOSHIO KAMIYA

Wat?

AKIRA KAMIYA

I wonda... if I neva go Honolulu...

(TOMI *enters.)*

TOMIKO

Hi, Tosh.

TOSHIO KAMIYA

Tomi. Aeh, look who here.

AKIRA KAMIYA

Tomi Ishitani?

TOMIKO

Oh, Aki.

TOSHIO KAMIYA

Tomi been helping Mama since da old man got really bad.

AKIRA KAMIYA

T'anks, eh, Tomi.

TOSHIO KAMIYA

Aki neva change much, yeah.

TOMIKO

Little bit mo' skinny maybe.

AKIRA KAMIYA

Aeh, you jus' like my muddah, 's wat she said, too. How's da family?

TOMIKO

Good. I betta go in and help.

(*She enters the house.)*

AKIRA KAMIYA

She was always kinna shy, yeah.

TOSHIO KAMIYA

Mama depend on her plenny. And Tomi get along pretty good wit' Otosan.

AKIRA KAMIYA

So wat we going do wit' da old man?

TOSHIO KAMIYA

Take him to Honolulu.

AKIRA KAMIYA

He not going.

TOSHIO KAMIYA

Well, maybe he might listen to you.

AKIRA KAMIYA

You lolo or wat? He hate my guts.

TOSHIO KAMIYA

But you da oldest son, so I figga you get mo' pull dan me. Aki, no mo' future in Kona. You know dat. 'S why you wen' leave.

AKIRA KAMIYA

'S not da only reason. Aeh, let's face it. I jus' wanted to have a good time.

TOSHIO KAMIYA

No, 's not true.

AKIRA KAMIYA

Okay. I went to Honolulu so I could become one docta. But da university neva like take me wit' my trid-grade education. Tosh, soon as I hit da big city, I wen' start gambling. Funny how one tedesuke like me can find odda tedesukes doing nuttin' but gambling and having a good time.

TOSHIO KAMIYA

But you doing good now.

AKIRA KAMIYA

I dunno why I wen' come. Wat I can do or say? You saw da old man — he neva even look at me.

TOSHIO KAMIYA

You and me, togedda, we can convince dem we all gotta move to Honolulu. 'Cause I gotta go one way or da odda. Even if I gotta leave dem by demself.

AKIRA KAMIYA

And da old man and old lady gotta suffa.

TOSHIO KAMIYA

Wat you like I do? You da oldest son, you da one supposed to take care a dem, not me. Nobody stopping you, you can come back and live wit' dem. Den I can go to Honolulu. Wat about dat?

AKIRA KAMIYA

Yeah, yeah.

TOSHIO KAMIYA

I... ah... I dunno.... No listen to me.

AKIRA KAMIYA

I no blame you. It's tough.

TOSHIO KAMIYA

I wen' tell Mama I wanted to go to Honolulu and take dem, too.

AKIRA KAMIYA

Well, wat she said?

TOSHIO KAMIYA

She no like go.

AKIRA KAMIYA

Of course. 'S undastood. Wat a mess. I dunno. I dunno.

(MIKAME *emerges.)*

SHOGO

Oh, Okusan, gottsosama, gottsosama.

(*He takes his bowl into the house.)*

MIKAME KAMIYA

Toshio, help Otosan. He wants to go to the outhouse.

AKIRA KAMIYA

You want me to help?

MIKAME KAMIYA

No, Toshio and Shogo. They know how.

(TOSH *enters the house.)*

AKIRA KAMIYA

Every time Otosan has to go, somebody has to help him?

MIKAME KAMIYA

He can't walk there by himself.

AKIRA KAMIYA

In Honolulu, the toilets are in the house. Easier for him.

(TOSH *and* SHOGO *help* KAZUO *out and take him off.* TOMI *comes out too.* MIKAME *reenters the house.)*

TOMIKO

Must be nice, eh, living in da city.

AKIRA KAMIYA

Oh, yeah, no can beat it. Get electricity. No need kerosene lamp. Aeh, you know how many movie teaters get in da city?

TOMIKO

How many?

AKIRA KAMIYA

Too many to count. And not silent kine, eidda. Talking pictures. Da modern age, you know. All kine good stuff in Honolulu. If you eva come to da city, I can show you around.

TOMIKO

Maybe someday.

AKIRA KAMIYA

You looking good.

TOMIKO

Me? Jodan da nai. I not dressed to go to one party.

AKIRA KAMIYA

I no mean da clothes. You look real, real... strong.

TOMIKO

Well, I can pack one hundred-pound bag of coffee beans myself.

AKIRA KAMIYA

Yeah, 's wat I mean. I bet you get good appetite.

TOMIKO

Why you say dat? I look fat to you?

AKIRA KAMIYA

No, no, you look, ah, healthy, real healthy. 'S good, living in da country you gotta be healthy. How long my faddah going stay in da outhouse? You know, da bugga get tight ass. I bet he constipated and his unko no like come out.

TOMIKO

(*Hitting him on the arm.)*

You terrible. 'S your faddah.

AKIRA KAMIYA

So? He no can get stuck shit?

TOMIKO

You terrible.

AKIRA KAMIYA

Aeh, no hit me again, eh. Sore, you know.

TOMIKO

You big faka. I neva hit you hard.

AKIRA KAMIYA

Aeh, no kid yourself. You get muscles. You tough.

TOMIKO

Dere, I tink he finish. Tosh wen' in get him.

AKIRA KAMIYA

My poor bruddah. Stink like-a hell inside. No can breathe in dere. Choke, choke.

TOMIKO

(*Holding back laughter.)*

Stop it.

AKIRA KAMIYA

See, you know, you like laugh, go, laugh, no hold back, bambai you shiishii in you pants.

TOMIKO

(*Hits him.)*

You bad.

(SHOGO *and* TOSH *help* KAZUO *into the house.)*

AKIRA KAMIYA

I tink I going walk around da farm.

(*He exits.* SHOGO *emerges.)*

SHOGO

Where he going?

TOMIKO

Jus' look around.

SHOGO

Aki, you like I go wit' you?

(*He also exits.* TOSH *comes out.)*

TOSHIO KAMIYA

Where dey going?

TOMIKO

Aki like see da place.

TOSHIO KAMIYA

Nuttin' to see.

TOMIKO

He still like kid around, yeah, da guy.

TOSHIO KAMIYA

I dunno.

TOMIKO

Jokey bugga. He get girlfriend in Honolulu?

TOSHIO KAMIYA

I neva ask.

MIKAME KAMIYA

(*From inside.)*

Toshio!

TOSHIO KAMIYA

Hai.

(*He goes back in.* TOMI *opens the door as* TOSH *brings out* KAZUO *and sits him in the rocking chair.* MIKAME *follows.)*

KAZUO KAMIYA

Where Shogo? Is he working?

TOSHIO KAMIYA

He's with Aki.

KAZUO KAMIYA

What for?

TOSHIO KAMIYA

Aki wanted to see the farm again.

KAZUO KAMIYA

Who told him to come back? Better if he stayed in Honolulu. We don't need him here.

MIKAME KAMIYA

Don't be silly. He's your son. It's good he's home.

KAZUO KAMIYA

What does he want? Money?

MIKAME KAMIYA

Why don't you ask him?

KAZUO KAMIYA

I don't have time to talk to him. Time for me to get out in the field. Where's Shogo? Shogo! Shogo!

TOSHIO KAMIYA

What're you going to do in the field?

KAZUO KAMIYA

Work. Shogo! Shogo!

TOSHIO KAMIYA

What kind of work?

KAZUO KAMIYA

Baka, don't ask stupid qustions. Take me out there.

TOSHIO KAMIYA

How? On my back? I can push you out in the wheelbarrow.

KAZUO KAMIYA

Never mind. I can go myself.

(*He grabs a post and tries to lift himself but drops back in the chair.)*

MIKAME KAMIYA

Abunai. Be careful. Toshio, help him.

(AKI *and* SHOGO *return.)*

SHOGO

Kamiya-san, you called me?

KAZUO KAMIYA

No! Go back and work. What are you loafing for? Hayo, hayo, work, work.

SHOGO

Hai.

(*He races off.)*

AKIRA KAMIYA

Otosan, the farm looks good.

(KAZUO *looks away.)*

MIKAME KAMIYA

Akira, come inside and eat.

AKIRA KAMIYA

That's okay. I'm not hungry.

MIKAME KAMIYA

Come in.

(AKI *enters with* MIKAME, *followed by* TOSH.)

TOMIKO

Kamiya-san, want me to massage your legs?

(*He grunts and nods.* AKI *watches from the screen door.)*

TOMIKO

Feel better?

(KAZUO *grunts and nods again. Lights fade to black.)*

Act 1, Scene 3

Scene 3

(*The next day, midmorning.* AKI *is sawing wood, trying to build a primitive walker.* HARUKO *enters.)*

ISHITANI

Hi, Aki.

AKIRA KAMIYA

Hi.

ISHITANI

Well, you know who me?

AKIRA KAMIYA

Ah, you look familiar but...

ISHITANI

You.... Haruko... Tomi's sista.

AKIRA KAMIYA

Oh, Haruko, oh. Boy, you sure wen' grow up. Not potot anymo'. Yeah, big girl now.

ISHITANI

Tomi was saying las' night you wen' come home. But you going back to Honolulu, yeah?

AKIRA KAMIYA

Oh yeah. No can stay in one dead place like Kona.

ISHITANI

I know. I hate living here. All da boys tedesuke. No mo' nuttin' fo' do. No mo' fun.

AKIRA KAMIYA

I know how you feel.

ISHITANI

Wat you doing?

AKIRA KAMIYA

I making someting fo' my faddah. Who you wen' come see?

ISHITANI

You.

AKIRA KAMIYA

Me? Why?

ISHITANI

Well, I neva see you long time.

AKIRA KAMIYA

I know, you was jus' one kid wen I wen' Honolulu.

ISHITANI

Well, dat was long time ago.

AKIRA KAMIYA

Wat you doing now? You working?

ISHITANI

Yeah, I go to da Franklin house to do da laundry.

AKIRA KAMIYA

Laundry? 'S one job fo' one old lady.

ISHITANI

I know. So stupid.

AKIRA KAMIYA

You too young and pretty fo' dat.

ISHITANI

You tink I pretty?

AKIRA KAMIYA

Oh yeah.

ISHITANI

Pretty as da Honolulu girls?

AKIRA KAMIYA

You betta looking. Da Honolulu girls put on too much makeup, deir hair all funny kine and dey wear da stink kine perfume.

(HARUKO *comes close and puts her arms around* AKI.)

ISHITANI

How I smell?

AKIRA KAMIYA

Hmmm, like pikake afta one light morning rain.

ISHITANI

Honto?

AKIRA KAMIYA

Yeah, 's da truth. You hundred times betta dan da Honolulu girls. You know, if you was living in Honolulu, you could be a clerk in one big fancy store or a waitress in one nice restaurant where you can get big tips.

ISHITANI

Honolulu is nice, yeah.

AKIRA KAMIYA

I love da city. You know, get gas stoves. Da firs' time I wen' see one gas stove, I neva know wat fo' do. You shoulda seen me scratching my head, trying to figga out how da ting work. Kinna shame, yeah, real country jack. But I wen' learn fas'. Gas stove, electric lights, da toilet in da house, not outside like here. Wat mo' you like?

ISHITANI

Yes, yes, yes, yes.

(*She spins around in a circle, her skirt flaring out.* TOMI *enters.)*

AKIRA KAMIYA

Hi, Tomi.

TOMIKO

Haru, wat you doing here? You suppose to be at da Franklin house.

ISHITANI

I no can say hello to Aki? How long I no see him.

TOMIKO

You faddah inside?

AKIRA KAMIYA

No. He stay out in da field wit' Shogo and Tosh and my muddah. Dey digging up some weeds, I tink.

TOMIKO

Oh, den I can clean up some tings in da house. Haru, hurry up and go.

ISHITANI

I get time.

(TOMI *enters the house.)*

ISHITANI

Aki, tonight we go meet someplace. I like talk some mo' about Honolulu.

AKIRA KAMIYA

Well, I guess so. You like I come to you house?

ISHITANI

No. I come here. Afta dinna. If you can wait out here on da porch.

AKIRA KAMIYA

Okay.

ISHITANI

Going be one full moon tonight.

(*She runs off.* AKI *returns to his work.* TOMI *emerges with a blanket, which she airs out on a clothes wire.)*

AKIRA KAMIYA

How old you sista now?

TOMIKO

She wen' jus' make eighteen dis year, but she still one baby.

AKIRA KAMIYA

How old you?

TOMIKO

Me? You know.

AKIRA KAMIYA

I dunno.

TOMIKO

Den I no going tell you.

AKIRA KAMIYA

Wassa matta, hazukashii? No need be shame.

TOMIKO

Mind your own business.

AKIRA KAMIYA

Sassy, eh, you.

TOMIKO

You sassy.

AKIRA KAMIYA

T'anks fo' helping da family.

TOMIKO

Well, not free, you know. Dey pay me some.

AKIRA KAMIYA

Yeah, but not enough to be around my faddah.

TOMIKO

He's okay. Little bit hard head but.

AKIRA KAMIYA

If I tell you someting, you can keep one secret?

TOMIKO

Yeah, wat?

AKIRA KAMIYA

Tosh and me going take my muddah and faddah to Honolulu.

TOMIKO

Honto? You bull liar.

AKIRA KAMIYA

No, fo' real.

TOMIKO

Why?

AKIRA KAMIYA

Gotta. Tosh like move to Honolulu, too, so we no can leave da old folks here by demself.

TOMIKO

Your faddah said okay? He neva say nuttin'.

AKIRA KAMIYA

'S because he dunno yet.

TOMIKO

Why you telling me fo'?

AKIRA KAMIYA

Well, wat you tink? Good idea, eh.

TOMIKO

I dunno. Your faddah not going.

AKIRA KAMIYA

You see how helpless he stay. He gotta go wit' Tosh and me. And wat people going say if we jus' leave him and my muddah here all by demself. Shame, eh. We gotta take care a da folks, but dey gotta come wit' us.

TOMIKO

Why you no come back Kona? Not dat bad.

AKIRA KAMIYA

You say dat because you neva been to Honolulu. You dunno. If you wen' to Honolulu, you would change you mind. At leas' you get big family, you lucky, no need worry like me.

TOMIKO

Yeah, but gotta feed four boys and two girls, so...

AKIRA KAMIYA

You rememba my old bruddah, Kishiyo?

TOMIKO

No.

AKIRA KAMIYA

He was couple years olda dan me. I was about five wen he wen' die. Sick. But da ting was, my faddah really loved Kishiyo, da oldest son and all dat, you know. So I not really da numba one son, see. Sometimes I tink why da hell Kishiyo had to die. Jam everyting up. Me, hard luck.

TOMIKO

Wat, you one big baby? No feel sorry for yourself. You and Tosh strong and healthy, and at leas' your folks still alive. Look at Shogo. His faddah wen' desert him and his muddah and run away to da mainland. And now Shogo's muddah ma-ke, so only himself. I feel sorry for him.

AKIRA KAMIYA

Yeah, he get one hard-luck story, but he too stupid to know he get hard luck, so no count. Me, I know I get hard luck.

TOMIKO

I no can listen to one sissy.

(*She reenters the house.)*

AKIRA KAMIYA

Sissy? Wat sissy get to do wit' dis? Sissy? Jus' because I get one hard-luck story?

(SHOGO *enters.)*

SHOGO

You get hard luck, Aki?

AKIRA KAMIYA

Wat? Aeh, you pau work already?

SHOGO

No, you faddah like I bring some wata.

AKIRA KAMIYA

Why he no come get 'um himself.

SHOGO

You know why, kawaiso, eh.

AKIRA KAMIYA

Kawaiso? You feel sorry fo' my faddah? Wit' his stone face and mean mout' and kichigai ideas?

SHOGO

Oh, but Aki, I rememba wen he was so strong and always work like-a hell. My muddah always used to tell me how you faddah wen' help her plenny wen my old man wen' run away. My faddah used to always lose money gambling. People look down on us, but you faddah always try help my muddah and me. My muddah neva fo'get.

(TOMI *opens the door and hands a water jug to* SHOGO.)

SHOGO

Oh, arigato.

(*To* AKI.)

You lucky you get one good faddah.

(SHOGO *trots off.)*

TOMIKO

Shogo not one sissy.

(*She closes the door behind her. Lights fade to black.)*

Act 1, Scene 4

Scene 4

(*Early evening. Dinner is over.* MIKAME *opens the door so* TOSH *can help* KAZUO *outside to sit.* MIKAME *puts a kerosene lamp on the table.)*

KAZUO KAMIYA

Toshio, make sure we have enough Pilipino workers to help pick the coffee. Almost time.

TOSHIO KAMIYA

We have plenty of time yet. Don't worry.

KAZUO KAMIYA

Baka. We have to worry. The South Kona coffee farmers pick way before us. They may take all the workers away.

TOSHIO KAMIYA

No. We have our regulars.

KAZUO KAMIYA

What if they don't want to pick for us? What if they go to Honolulu?

(AKI *listens at the screen door.)*

TOSHIO KAMIYA

What're you worried about? Year after year we always manage.

KAZUO KAMIYA

Because I worry, that's why. I'm not nonki like you. If I had to depend on you to handle everything, nothing would get done.

MIKAME KAMIYA

That's not true. Without Toshio you couldn't do anything. He handles all the details, does all the heavy work, manages the Pilipino boys....

TOSHIO KAMIYA

Never mind, Okasan, it doesn't matter anymore.

(AKI *comes out.)*

AKIRA KAMIYA

Otosan, I made something for you today.

MIKAME KAMIYA

What?

AKIRA KAMIYA

I thought it was something Otosan could use.

MIKAME KAMIYA

Where is it?

AKIRA KAMIYA

Otosan, you want to see it?

MIKAME KAMIYA

Of course he does. Bring it here.

(AKI *leaps off the porch to the side of the house.* KAZUO *glares at* MIKAME.)

Why are you looking at me like that? I'm your wife, not your dog.

(AKI *returns with the wooden walker. He demonstrates.)*

AKIRA KAMIYA

See, Otosan. You can use it to walk around, like this. It's very strong. You can put all your weight on it. Toshio and Shogo don't have to help you.

(*He puts the walker in front of* KAZUO.)

MIKAME KAMIYA

Oh, nice.

KAZUO KAMIYA

Dame kore. Iran!

(KAZUO *pushes the walker off the porch disgustedly.* AKI *walks off to the side of the stage.* TOSH *picks up the walker and takes it to the side of the house, then joins* AKI.)

AKIRA KAMIYA

I wen' work all day on dat damn ting.

TOSHIO KAMIYA

He probably not strong enough to use right now anyway.

AKIRA KAMIYA

He like ack tough, I can ack tough, too.

TOSHIO KAMIYA

Why we no tell 'um now. Tell 'um you and me going to Honolulu and he and Okasan gotta go wit' us. Da Okazaki family like buy our lease. I get everyting all set to go.

AKIRA KAMIYA

Wat about Okasan?

TOSHIO KAMIYA

Well, she know if we go, den dey gotta come wit' us. Shoganai, eh. She not hard head like da old man.

AKIRA KAMIYA

I dunno. She like Kona too.

TOSHIO KAMIYA

But she mo' realistic. And you know her, she can adjust easy. 'S one ting good about her. We go tell da old man tonight.

AKIRA KAMIYA

No. Mo' betta daytime. Wit' da blue sky and da bright sun. I no like da night or shadow covering his face. And if get tears, da sun going dry 'um up quick.

TOSHIO KAMIYA

Okay. But I no can hold back. I ready to bust.

AKIRA KAMIYA

No worry. He going get 'um right between da eyes.

(*Lights down.)*

Act 1, Scene 5

Scene 5

(*Later that evening. A moonlit area at stage left downstage. Offstage the sound of* HARUKO' *s laughter. She enters with a blanket, followed by* AKI.)

ISHITANI

Ova here good.

(*She spreads the blanket and sits.)*

See, I told you. Full moon.

(*She reaches out and grabs* AKI *by the arm and pulls him down.)*

Oh, you so tight. How come?

AKIRA KAMIYA

Aaahhh, my old man wen' give me one headache.

ISHITANI

Oh, you poor ting.

(*She gently massages his temples.)*

Good?

AKIRA KAMIYA

Oh, yeah. Hmmmm.

(HARUKO *purposely brushes her long hair against his face, then massages his shoulders.)*

ISHITANI

You gotta relax your shoulders.

(*She hums the song "I'll See You in My Dreams," then sways sensuously with the song.)*

Tell me mo' about Honolulu.

AKIRA KAMIYA

Well, lotta cars on da streets. Get some nice beaches.

ISHITANI

Da haole girls beautiful, yeah?

AKIRA KAMIYA

Nah. Dey jus' tall.

ISHITANI

You go to dances?

AKIRA KAMIYA

Dances? Wat, bon dance?

ISHITANI

You know, in nightclubs, like in da moving pictures.

AKIRA KAMIYA

Me? No, too busy.

ISHITANI

Doing wat?

AKIRA KAMIYA

Working. Night and day I working. Isogashii. No mo' res'.

ISHITANI

If I was in Honolulu, I no let you work so hard. You gotta play, too. I would take you dancing. You know how, eh?

AKIRA KAMIYA

Dancing? No, my legs too bowlegged.

ISHITANI

Come, I show you. Easy.

AKIRA KAMIYA

No, no, too clumsy.

ISHITANI

Jus' hold me like dis.

(*She wraps his arms around her.)*

See. Now all you gotta do is move nice and easy. Ouch!

AKIRA KAMIYA

Sorry.

ISHITANI

Relax, no need move your feet. See, see.

(*She clings to him and sways gently.)*

I love American songs betta dan Japanee songs. I hear all da songs at da Franklin house. Da Franklin okusan always singing and playing da piano.

(*She sings softly a few bars of "I'll See You in My Dreams.")*

AKIRA KAMIYA

You smell nice.

(HARUKO *puts her lips up to* AKI. *He pulls his head back to look at her pursed lips. She gently holds the back of his head and brings their lips together in a lingering kiss.)*

ISHITANI

Aki, oh, Aki.... Da haole girls betta dan me?

AKIRA KAMIYA

No, you da bes'.

ISHITANI

Wat you like bes' about me?

AKIRA KAMIYA

Everyting.

ISHITANI

My legs, you like my legs?

AKIRA KAMIYA

Well...

(She slowly lifts her skirt up to her thighs.)

ISHITANI

See, I no mo' daikon legs, eh?

AKIRA KAMIYA

No.

ISHITANI

You like see da res' of me?

AKIRA KAMIYA

Well... I... ah...

(HARUKO *drops her dress and stands in her full slip. She kisses him again and they go down on the blanket.)*

ISHITANI

Life in Kona is hard, yeah. 'S why you wen' leave. I wen' cry dat time, you know.

AKIRA KAMIYA

Yeah? Why?

ISHITANI

Because I loved you. I always loved you.

AKIRA KAMIYA

But you was only twelve dat time.

ISHITANI

So? I can still love. You know Juliet was only fourteen wen she wen' fall in love wit' Romeo.

AKIRA KAMIYA

Yeah? So wat wen' happen to dis Juliet?

ISHITANI

Oh, her parents and Romeo's parents no like dey get married, so dey hadda die in each odda's arms.

AKIRA KAMIYA

Wat, hara-kiri?

ISHITANI

Someting li'dat.

AKIRA KAMIYA

So you like I commit suicide?

ISHITANI

No, silly. I jus' telling you dat Juliet was only fourteen, and I already eighteen. Me not one baby, I get all da feeling of one woman. And my body hungry for you.

(*She rubs her body sensuously against* AKI.)

AKIRA KAMIYA

Aeh, I jus' wen' eat dinna, so no feel bad if my body not hungry right now.

ISHITANI

Aki, wen you go back to Honolulu... I no like da odda Kona boys. Dey all so dumb and backward. Jus' like babies. You live in da city now, you know all about life.

(*They kiss again. Now* HARUKO *rises and lets her slip fall to to the ground. She stands seductively in her old-fashioned brassiere and panties.)*

Aki, come take off my tings for me. I waiting.

SHOGO

(*Far offstage right.)*

Aki! Aki!

ISHITANI

Aeeiihh, who dat?

(*She gathers her clothes and ducks off upstage left.)*

AKIRA KAMIYA

Haruko, wait.

(*He grabs the blanket as* SHOGO *scurries in from upstage right.* SHOGO, *with a lantern, stops halfway and looks offstage, then continues to proceed in the direction of* HARUKO' *s exit. He turns to see* AKI.)

SHOGO

Aki, 's you?

AKIRA KAMIYA

Shogo, wat you doing here?

SHOGO

Aki, you wen' promise you going see da obake wit' me.

AKIRA KAMIYA

Yeah, but I neva say now.

SHOGO

But Aki, you dunno. Jus' now, little while ago, I wen' see da obake again.

AKIRA KAMIYA

And wat? She wen' talk to you?

SHOGO

No, but she was diff'rent tonight. She was standing in da moonlight again, but dis time funny kine. She was wearing only one brassiere and panties.

AKIRA KAMIYA

Shogo, you sure was one ghost?

SHOGO

Oh yeah, But I wonda wat da meaning, you know, why she only had on undawear.

AKIRA KAMIYA

Aeh, das da real mystery, eh. We go back.

SHOGO

No, no, I like you see da obake, too.

AKIRA KAMIYA

I tink da obake wen' home already. And I bet she get her clothes on, too, by now.

SHOGO

Wait. Look, look.

(He points over the audience. They stare intently.)

AKIRA KAMIYA

Wat? I no see nuttin'.

SHOGO

You hear dat?

AKIRA KAMIYA

I no hear nuttin'.

SHOGO

'S wat I mean. Nuttin'. Too quiet. 'S wen da obake come out, and da birds and animals run away. Wat dat ova dere? See, da red eyes, da red eyes.

AKIRA KAMIYA

I no see no red eyes. Probably one mongoose.

SHOGO

You hear dat, you hear?

AKIRA KAMIYA

Wat? I no hear nuttin'. You jus' said, too quiet.

SHOGO

You no hear somebody crying, one lady. So clear, you no hear?

AKIRA KAMIYA

Nobody crying.

SHOGO

Someting wrong wit' you ears.

AKIRA KAMIYA

Aeh, my ears good; my muddah wen' clean 'um today.

(SHOGO' *s eyes widen; his face contorts.* AKI *tries to see what* SHOGO *sees.)*

SHOGO

Ooooooohhhhhh, oooohhhhh.

AKIRA KAMIYA

Wat, wat?

SHOGO

Look out, look out!

(SHOGO *runs off, wailing.* AKI *looks around, confused, spooked, then suddenly exits. Lights fade to black.)*

Act 1, Scene 6

Scene 6

(*The next day. Afternoon.* MIKAME *and* KAZUO *are seated on the porch.)*

MIKAME KAMIYA

Nice to see Akira and Toshio working together out there. Brings back memories. They're strong boys. Akira is stronger.... He has the body of a farmer but... Toshio is very sensitive, a good boy. Oyakoko. Devoted to us but —

KAZUO KAMIYA

I cannot die yet.

MIKAME KAMIYA

What?

KAZUO KAMIYA

I still have things to do.

MIKAME KAMIYA

You're not going to die.

KAZUO KAMIYA

I still have to go back to Kumamoto and put senko on my parents' grave.

MIKAME KAMIYA

Yes, yes, someday.

KAZUO KAMIYA

Did the doctor say I was going to die?

MIKAME KAMIYA

No, of course not.

KAZUO KAMIYA

Why are my legs so bad?

MIKAME KAMIYA

He told you why.

KAZUO KAMIYA

What did he tell you?

MIKAME KAMIYA

The same thing. I was there with you.

KAZUO KAMIYA

Why can't the doctor fix it?

MIKAME KAMIYA

Doctors don't know how yet.

KAZUO KAMIYA

Work is the only thing I'm good for.

MIKAME KAMIYA

You worked hard all your life. Let others work for you now.

KAZUO KAMIYA

Why did Akira return? Did he say? What does he want?

MIKAME KAMIYA

I asked, but he didn't say.

KAZUO KAMIYA

What do you mean? He must have said something.... If he wants to come back... he can. He can come home.

MIKAME KAMIYA

Tell him that. It might help.

KAZUO KAMIYA

No. I don't have to say a word. He knows me. Maybe that's why he's working in the field with Toshio. To show me he wants to come home. To admit he was wrong to leave in the first place. I wish I could go out there right now and work with them, side by side.

(*He hits his calves repeatedly in frustration.)*

I have to work. I must work.

MIKAME KAMIYA

You will, once you get better.

KAZUO KAMIYA

When I left Japan, I told my mother not to worry. I said I would come home once I made enough money to take care of her. But she couldn't wait for me. I have to go back to burn incense at her grave and ask her to forgive me.

MIKAME KAMIYA

She understands.

(KAZUO *massages his calves.)*

KAZUO KAMIYA

I'll make my legs get better. Somehow I will be strong again. The coffee crop will be good this year. I think one tree can fill one bag of coffee beans. If I can pick coffee the way I used to, then we can hire one less worker and save a little that way. In the off season I want to go back and work in the sugarcane fields for the haole company. Toshio is good in the cane fields; the haole bosses like him.

MIKAME KAMIYA

Tell him you're proud of him. That would make him happy. Sometimes we have to say things like that.

KAZUO KAMIYA

That's not the kind of people we are. They know that.

(AKI *and* TOSH *enter in work clothes with hoes. They stop at a distance.)*

AKIRA KAMIYA

I tell you dat Shogo little off.

TOSHIO KAMIYA

Wat? And his obake wen' scare you?

AKIRA KAMIYA

Nah. Obake? Big joke.

TOSHIO KAMIYA

Aeh, look da old man massaging his legs. He used to be so strong. Now look.

AKIRA KAMIYA

Aeh, no feel sorry fo' him. You pity him and pau, you no can buck him. Rememba, he da one holding you back, he da one keeping you in Kona.

TOSHIO KAMIYA

I know, I know.

AKIRA KAMIYA

So da Okazaki family ready to buy da lease from us?

TOSHIO KAMIYA

Yeah. But Otosan gotta give up and let go. Or else no good.

AKIRA KAMIYA

How 'bout tomorrow you and me, we tell da old man wat we like do? Shoot da works.

TOSHIO KAMIYA

Might as well. No use wait.

KAZUO KAMIYA

Why are those two standing there like idiots? They should be working.

MIKAME KAMIYA

No, I want Toshio to take me to the store.

KAZUO KAMIYA

Not now. What for?

MIKAME KAMIYA

Chicken heka tonight — for Akira.

KAZUO KAMIYA

Niga-haru. Feed him daikon and rice; that's all he's worth.

MIKAME KAMIYA

He's your son. We have to welcome him home.

KAZUO KAMIYA

Who's going to watch over me?

MIKAME KAMIYA

Akira will be here.

KAZUO KAMIYA

No, no. Where's Tomi? Why didn't you tell her to come?

MIKAME KAMIYA

She can't be here every day for you. Toshio!

TOSHIO KAMIYA

What?

MIKAME KAMIYA

Go with me to Komo Store. Ima.

TOSHIO KAMIYA

Hai.

MIKAME KAMIYA

Akira, go catch a chicken in the field. We're going to have chicken heka tonight.

AKIRA KAMIYA

Oh? Who's coming?

MIKAME KAMIYA

For you.

AKIRA KAMIYA

Me?

TOSHIO KAMIYA

Wow, big shot, eh, you.

MIKAME KAMIYA

If Otosan needs you, he'll call out.

AKIRA KAMIYA

Hai. Okay. I'm going to catch the fattest chicken I can find.

TOSHIO KAMIYA

You sure you can? You been in da city too long, maybe. I no tink you can catch up wit' da chickens.

AKIRA KAMIYA

Aeh, baby bruddah, no worry about me. Here I go.

(*He trots off.)*

MIKAME KAMIYA

Let's go and come back quick.

(*To* KAZUO.)

Call Akira if you need to go to the outhouse. We'll be right back.

(MIKAME *and* TOSH *exit.* KAZUO *massages his legs. He maneuvers the round table toward him, then slowly rises with his weight on the table. His feeble and pained legs can hardly hold him up. He drops back in the chair. But he is determined. Once more he rises against the table. He tries to step out, but the pain causes him to crumble and tumble off the porch. He lies motionless on the ground. After a while,* AKI *returns. He stops at the side of the house and doesn't see his father on the porch.)*

AKIRA KAMIYA

Otosan... Otosan.

(*He comes to the front of the house and sees* KAZUO.)

Otosan!

(*He hurries to* KAZUO.)

Otosan, Otosan, wat you did! Wat da hell you was doing!

(AKI *tries to help, but* KAZUO *suddenly jerks his elbow back, hitting* AKI, *causing him to fall backward.)*

You stupid! You so stupid!

(KAZUO *lies helpless on the ground as lights fade to black.)*

Act 2

Act 2, Scene 1

ACT TWO Scene 1

(*The next morning.* TOSH *and* AKI *emerge from the house.)*

TOSHIO KAMIYA

Good ting da old man was not hurt bad.

AKIRA KAMIYA

Yeah, I like slap his head fo' making me sweat li'dat. Wen I wen' find him, I tought he was dead.

TOSHIO KAMIYA

Wat da hell he was tinking, trying to walk around.

AKIRA KAMIYA

He probably wanted to get hurt, so everybody feel sorry fo' him. Well, not me. If he wen' die or gotta go hospital, den I was going be da bad guy. 'S wat he wanted. People would ask me, "Aki, how come you neva take care you faddah?" And I going look like one damn fool if I tell dem, "Aeh, not my fault, I was out chasing one chicken."

TOSHIO KAMIYA

You tink wen we all move to Honolulu, people going call us damn fools?

AKIRA KAMIYA

Yeah, some a dem, da old futheads. But you gotta rememba — dis is like one war between Japan and America.

TOSHIO KAMIYA

Wat?

AKIRA KAMIYA

See, Okasan and Otosan and all da odda people who wen' come from Japan, dey get deir own ideas about how to live, ideas from Japan. I no blame dem. 'S how dey was raised. Dey dunno any betta. But us guys, eh, we born in Hawai`i. We American citizens, right? We no can live da old-fashion Japan way. We gotta tink like Americans. Japan is da past.

TOSHIO KAMIYA

Yeah, but da Japan way is strong, eh, hard to buck da old man.

AKIRA KAMIYA

Nemmine dat. No fo'get, we gotta win da war, we gotta win da war.

TOSHIO KAMIYA

(*He salutes.)*

Yessir, General Kamiya.

AKIRA KAMIYA

Now where Sergeant Shogo?

TOSHIO KAMIYA

Probably still at da Cameron ranch.

(*He prepares the spraying equipment.)*

AKIRA KAMIYA

You tink Shogo like go to Honolulu wit' us?

TOSHIO KAMIYA

I dunno, why?

AKIRA KAMIYA

I feel sorry fo' him. He no mo' nobody, eh. He can come wit' us.

TOSHIO KAMIYA

You can ask, no harm.

(TOMI enters.)

AKIRA KAMIYA

Aeh, Tomi.

TOSHIO KAMIYA

Hi, Tomi.

TOMIKO

Hi, your faddah feeling betta?

TOSHIO KAMIYA

Oh yeah, cranky as eva.

TOMIKO

If he can complain, den I guess he's okay. Lucky, no, he neva get hurt bad.

AKIRA KAMIYA

Yeah, he only wanted to give me one heart attack.

TOSHIO KAMIYA

Well, I going out firs'.

(*He puts the spraying equipment on his back, then ties a bandana over his nose and mouth and exits.)*

AKIRA KAMIYA

Watch out how you spray da poison on da tall grass.

TOMIKO

I betta go see your faddah.

AKIRA KAMIYA

I dunno how you take it.

TOMIKO

Wat?

AKIRA KAMIYA

My faddah no get you crazy?

TOMIKO

No. He get hard head, and he like ack bossy, and he fut around da house and no say "excuse," but odda dan dat, he jus' like one angel.

AKIRA KAMIYA

You funny, you know dat, you funny. You make me laugh. I neva tought you was funny. You get boyfriend?

TOMIKO

You get da nerve to ask.

AKIRA KAMIYA

Aeh, I get balls, you know. 'S two tings I get.

TOMIKO

You bad, you real bad.

AKIRA KAMIYA

Wen you going get married?

TOMIKO

Mind your own business.... Wat about you?

AKIRA KAMIYA

Wat?

TOMIKO

Get married.

AKIRA KAMIYA

I gotta find da right girl firs'.

TOMIKO

Get plenny girls on O`ahu.

AKIRA KAMIYA

Yeah, and at leas' ten like I marry dem. But dey not my type.

TOMIKO

Wat your type?

(MIKAME comes out in work clothes.)

Oh, Okusan, how is...

MIKAME KAMIYA

He's fine. Resting well.

TOMIKO

I better go in.

MIKAME KAMIYA

Yes, thank you, he'll be happy to see you.

(TOMI *enters the house.)*

AKIRA KAMIYA

Otosan gets along well with Tomi.

MIKAME KAMIYA

She's patient with him. Her family raised her well. She knows how to treat her elders.

(*She wears a wide-brim hat and bandana on her face.* AKI *puts a bandana on his face, too, and they grab their hoes and exit.)*

Act 2, Scene 2

Scene 2

(*That evening. Downstage at left there is a spot of light.* HARUKO *enters the light, preening as if in front of a mirror.* TOMI *enters the light.)*

TOMIKO

Wat you doing?

ISHITANI

Wat you tink? I going out. I get one date.

TOMIKO

Wit' who?

ISHITANI

Somebody.

TOMIKO

Who?

ISHITANI

My boyfriend.

TOMIKO

Yukito?

ISHITANI

Yukito? No, he so stupid. I no like da kine tedesuke. My boyfriend is Aki Kamiya.

TOMIKO

Aki?

ISHITANI

Yes, he going take me to Honolulu.

TOMIKO

Wat?

ISHITANI

Yes, and we going get married dere.

TOMIKO

He said he going marry you?

ISHITANI

Not yet, but he going.

TOMIKO

And he said he taking you?

ISHITANI

Yeah.

TOMIKO

I no believe you.

ISHITANI

You neva believe me — about anyting.

TOMIKO

Why should Aki tell you all dose tings?

ISHITANI

Because he love me.

TOMIKO

Aki not da type to say da kine.

ISHITANI

You jealous.

TOMIKO

Aki no love you.

ISHITANI

We wen' make love.

TOMIKO

No lie.

ISHITANI

We did. On his farm. Out where nobody wen' see us. We wen' kiss and we wen' —

TOMIKO

Shut up.

ISHITANI

Well, you wen' ask. Why you ask for?

TOMIKO

No go out tonight.

ISHITANI

I can go if I like. You no can stop me.

TOMIKO

Aki no good for you.

ISHITANI

Wat you know. Why, you like him for yourself?

TOMIKO

No be silly.

ISHITANI

Den no bodda me. Aki waiting, I gotta go.

(HARUKO *exits. Lights fade to black.)*

Act 2, Scene 3

Scene 3

(*Later that evening. Downstage left again. This time there is a moonlit spot.* AKI *and* HARUKO *enter with a blanket.)*

AKIRA KAMIYA

Howzit ova here. Nice, eh.

ISHITANI

I like stay any place wit' you.

(*They sit.* HARUKO *snuggles up to him.)*

I hope nobody bodda us dis time.

AKIRA KAMIYA

No worry. I wen' give Shogo money to go see one moving picture at Holualoa. He wen' jump on his donkey and go.

ISHITANI

How come you neva take me instead?

AKIRA KAMIYA

Oh, I tought you radda come here.

ISHITANI

Yeah. Dis mo' romantic. Da moon in Honolulu mo' nice dan dis?

AKIRA KAMIYA

I dunno, I neva notice da moon ova Honolulu.

ISHITANI

I can hardly wait till you take me to Honolulu.

AKIRA KAMIYA

Yeah, and... wat you jus' said?

ISHITANI

Where you go, I go.

AKIRA KAMIYA

To Honolulu?

(*She nods.)*

No can. My folks going live wit' me.

ISHITANI

Your folks? Why you like old people stay wit' you? If we live togedda, we can have so much fun. We can make love every night. We no like live wit' old people. Not us.

AKIRA KAMIYA

Wat you folks going say?

ISHITANI

Dey no need know... till we get married.

AKIRA KAMIYA

Married?

ISHITANI

We love each odda, so we gotta get married.

AKIRA KAMIYA

Wait, wait, wait.... You going too fas' fo' me.

ISHITANI

Nemmine, jus' make love to me.

(*She kisses him passionately, then slowly slides to the ground.)*

Hurry up.... Wat you doing?... Hurry up. I neva know you was so shy. You like I take off my own clothes? Okay den.

TOMIKO

(*Far offstage.)*

Haruko! Haruko!

AKIRA KAMIYA

Aeh, who dat?

ISHITANI

Sound like Tomi.

AKIRA KAMIYA

Wat she doing out here?

ISHITANI

You know her; she checking up on me.

AKIRA KAMIYA

How she know you here?

ISHITANI

I told her I was coming here for you.

TOMIKO

(*Closer offstage.)*

Haruko!

AKIRA KAMIYA

We betta get outta here.

ISHITANI

Wat for? Let her find us making love.

AKIRA KAMIYA

No, no, we go, we go.

ISHITANI

No.

(*She is unbuttoning her dress.)*

AKIRA KAMIYA

Wat you doing?

ISHITANI

I no shame. Let her see me naked and I can tell her we was making love.

AKIRA KAMIYA

You crazy? Please, please, we go befo' too late. C'mon, c'mon.

(*He pulls her up and grabs the blanket.)*

Okay, okay, dis way, no talk, sshhh... and no tell Tomi we was out here, okay, okay?

(*They exit.* TOMI *enters with a lantern. She looks, picks up a key chain. She exits. Lights fade to black.)*

Act 2, Scene 4

Scene 4

(*The next morning.* TOSH *emerges from the side of the house, laughing.* MIKAME *comes out of the house.)*

TOSHIO KAMIYA

Okasan, Aki has another surprise.

MIKAME KAMIYA

What?

TOSHIO KAMIYA

Wait, chotto.

MIKAME KAMIYA

Looks like it might rain today.

TOSHIO KAMIYA

Maybe a little. Summer shower.

(AKI *appears from the side of the house, carrying a homemade wooden toilet chair.)*

AKIRA KAMIYA

Okasan, look.

(*He proudly displays his handiwork.)*

MIKAME KAMIYA

What is it?

AKIRA KAMIYA

A portable toilet for Otosan. See.

(*He sits on it to demonstrate.)*

Instead of carrying him to the outhouse to unko, he can do it with this. Then Tosh can carry the unko to the outhouse.

TOSHIO KAMIYA

Aeh, how come my job?

AKIRA KAMIYA

Aeh, me da inventa, so you gotta do da stink job.

MIKAME KAMIYA

I don't know if Otosan will use it.

AKIRA KAMIYA

Sure he will. Don't tell him I made it. Tell him Doctor Hayashi had it brought over. It's strong, see.

MIKAME KAMIYA

Hmmm. Save time and trouble.

AKIRA KAMIYA

Yes, no question about that. Tosh can take it in the house to show Otosan.

TOSHIO KAMIYA

Okay, okay.

(TOSH *packs it inside as* MIKAME *follows him.* AKI *is proud as he struts in front of the house.* JIRO SAKAI *enters.)*

SAKAI

Aki, is that you?

(AKI *turns to see* JIRO, *looking very collegiate. He wears a mustache, and his hair is severely slicked back with pomade.)*

AKIRA KAMIYA

Aeh, Jiro Sakai?

SAKAI

Yes.

AKIRA KAMIYA

You look diff'rent, but, aeh, I still recognize you, Jiro.

SAKAI

I heard you were back. Thought I'd come by to say hello.

AKIRA KAMIYA

Wat you doing now?

SAKAI

I'm just back from the mainland. Going to college. I'll be graduating next year.

AKIRA KAMIYA

Good fo' you.

SAKAI

You still living in Honolulu?

AKIRA KAMIYA

Yeah.

SAKAI

Planning to return to Kona?

AKIRA KAMIYA

No, Honolulu betta.

SAKAI

I know. I feel the same way about the mainland. It's sad but Kona is too backward for me now.

AKIRA KAMIYA

Yeah? How come?

SAKAI

Well, you know. It's hard to relate to Kona people now. I don't have the same interests anymore. Here there's nothing to converse about but mundane things, like the weather, the crops, the family, the neighbors. Right? You've been in Honolulu all this time, you know what I mean. You talk about more important things.

AKIRA KAMIYA

Yeah, in Honolulu I always talk about sinking da eight ball in da corna pocket.

SAKAI

(*Laughs.)*

Aki, you're always kidding. That's what I liked about you.

TOSHIO KAMIYA

(*From inside.)*

Aeh, Aki, da old man...

(*He comes out and sees* JIRO.)

SAKAI

Hi there, Tosh.

TOSHIO KAMIYA

Yeah, hi.

AKIRA KAMIYA

Wat about da old man?

TOSHIO KAMIYA

Nuttin'. I betta hit da field.

(*He takes a hoe and departs.)*

SAKAI

I still remember those days when you took Tosh and me fishing on the coast.

AKIRA KAMIYA

Yeah, small kid time. Dat was good fun.

SAKAI

Tosh and I were friends then, but now, I don't know.... That's what I mean. Like I'm a stranger to my old friends and even my family.

AKIRA KAMIYA

I know. 'S tough. But people change. Except my old man, he neva change. Still old-style Japan. Jiro, you study on da mainland, mingle wit' da haoles, you going pick up new ideas. You going change, too. No can help.

SAKAI

I don't want it to be that way, but... some people think I'm a snob, high nose and all that. Yet I don't think I am. It's just that I'm different now. What can I do?

(TOMI *enters.)*

AKIRA KAMIYA

Hi, Tomi.

SAKAI

Tomiko, nice to see you.

TOMIKO

Hello.

(*She enters the house.)*

SAKAI

Tomiko, too. When we were kids, she used to talk to me. But since I've been on the mainland, she treats me like an outcast. Other people do the same thing. Have they been avoiding you since you've been back?

AKIRA KAMIYA

Yeah, but 's because my body smell stink. Nah, nah, nah, I jus' kidding. No can help, eh, 's my style.

SAKAI

I know. That's why I can talk to you. What do you think I should do? I can't ask my own brothers. They're

just as bad as the other Kona people.

AKIRA KAMIYA

Well, I tell you, 's da price you pay. You get education, you make new friends. And lotta times you going lose da old friends you had, but `s life, yeah. Jus' no tink your unko no stink because you can talk good English and you parents can only talk Japanese. And be happy you get good bruddahs who wen' keep up da farm so you can go school. You lucky you neva get one lousy bruddah like me. Den you hadda stay home on da farm like Tosh, and no mainland school fo' you. Always t'ank you parents and you bruddahs and you no go wrong.

SAKAI

Yes, I can appreciate that.

AKIRA KAMIYA

So I guess you gotta live on da mainland wit' you new friends.

SAKAI

But when I'm on the mainland, I feel uncomfortable because I'm a Japanese in a white man's world.

AKIRA KAMIYA

Aeh, wait, I tought you was happy on da mainland?

SAKAI

Well, some haoles are nice, but a lot of them give me the cold shoulder or act like I'm a worm under their shoe.

AKIRA KAMIYA

Jiro, you get hit two ways, eh. Lef' uppacut in Kona and right cross on da mainland.

SAKAI

That's about it.

AKIRA KAMIYA

I dunno wat fo' tell you den. Except cova yourself at all times. Keep da arms up at you face and no get caught on da ropes.

SAKAI

Maybe it would've been better if I had stayed home like Tosh and not gone to school.

AKIRA KAMIYA

No, Jiro, 's da wrong way to tink. You gotta walk da tight rope, yeah, but you wen' come dis far, so no give up. Someday, you going be one docta or lawya, I dunno wat. Da Japanese get one good word: Gambare. Right? Gambare. You give 'um all you get all da time. No give up fo' nuttin'.

SAKAI

Yes, comes right back to being Japanese, I guess.

AKIRA KAMIYA

Yup, 's our pride and our problem.

SAKAI

I hope I see you before you go back to Honolulu.

AKIRA KAMIYA

Sure. Any time.

SAKAI

Thanks for listening to me, Aki. I think if you had gone to school, you would've been a great philosopher.

(JIRO *exits.* TOSH *returns.)*

AKIRA KAMIYA

Aeh, wat is one philosopher?

TOSHIO KAMIYA

I dunno. Da bugga sure love hear himself talk.

AKIRA KAMIYA

Jiro is okay. Not easy fo' him wen you gotta ack half Japanese and half haole.

TOSHIO KAMIYA

You neva have to see him every summa wen he come home from school.

AKIRA KAMIYA

'S why you like go Honolulu? Because of Jiro?

TOSHIO KAMIYA

No. But you see how much Jiro wen' learn on da mainland and how stupid me picking coffee in Kona. Da longa I stay here, da worse going be. 'S why I gotta go Honolulu.

AKIRA KAMIYA

Yeah, yeah, but rememba, I wen' Honolulu, and I mo' stupid now dan befo'. So jus' because you go Honolulu, no mean you going get smart.

TOSHIO KAMIYA

Aki, you changing your mind? You no going help me tell Otosan?

AKIRA KAMIYA

We going tell Otosan; I gotta tell 'um. 'S my job.

TOSHIO KAMIYA

Since you da oldest son, I tought you get mo' pull.

AKIRA KAMIYA

Aeh, aeh, no fo'get dis. I not really da oldest. Kishiyo was da oldest. Too bad he wen' ma-ke. Kishiyo should be da one wit' da responsibility. Kishiyo, why you wen' die fo'.... Da folks still put senko in da shrine fo' him, yeah.

TOSHIO KAMIYA

Every day. Mama put some rice dere too.

AKIRA KAMIYA

You know, Shogo get his obake, but we get ours too. Kishiyo.

TOSHIO KAMIYA

Kishiyo's ghost wen' come see you?

AKIRA KAMIYA

No, no. Kishiyo wen' ma-ke twenty years ago, but his spirit still stay wit' us. Every day, no miss, senko and rice fo' Kishiyo. We neva can fo'get him. Kishiyo, you hear me, you take care da folks, so me and Tosh can go Honolulu. But you no can, 'cause you only one spirit.

TOSHIO KAMIYA

So up to you and me.

AKIRA KAMIYA

I hate it. You gotta sacrifice you personal freedom fo' da good of da family. 'S right, you gotta do dat. Family duty come firs'. And Otosan believe in dat. 'S why he love da Chusingura story so much. Wen da forty-seven loyal samurai wen' give up deir life to avenge deir Lord Asano fo' da honor of da clan — 's da whole Japanese style go back hundreds and hundreds of years. And two pikanini guys like us bucking dat code.

TOSHIO KAMIYA

But, Aki, Otosan is not samurai. Jus' one poor dumb farma.

AKIRA KAMIYA

So? Farmas can be proud, too. You no unnastand dat? Look at Otosan, he get jus' as much pride as one samurai. 'S why hard. We stealing Otosan's pride, leaving him wit' nuttin'.

TOSHIO KAMIYA

So wat you saying? Stay in Kona? Live my whole life here? You asking me to stay so you can go back to Honolulu? I go crazy if I gotta —

AKIRA KAMIYA

I know, I know. I not asking you to stay. If I go back to Honolulu, you going wit' me. I promise. I guess it's eidda Otosan or us. And Otosan gotta lose.

TOSHIO KAMIYA

We can tell 'um now.

AKIRA KAMIYA

No, maybe tomorrow or da next day. Humbug he wen' fall down. No good tell him now. We gotta wait little while longa. Give 'um little bit —

(TOMI *comes out.)*

TOMIKO

Oh, excuse.... Dis your key chain?

AKIRA KAMIYA

Yeah, where you wen' find 'um?

TOMIKO

Out dere someplace, I dunno where.

(MIKAME *opens the screen door, holding out a small paper bundle.)*

MIKAME KAMIYA

Toshio, take this to the outhouse.

TOSHIO KAMIYA

What's that?

MIKAME KAMIYA

Present from Otosan.

TOSHIO KAMIYA

Aeh, smell like unko.

AKIRA KAMIYA

Did Otosan use my portable toilet?

MIKAME KAMIYA

Yes.

TOSHIO KAMIYA

Well then, let Aki take it.

MIKAME KAMIYA

Toshio, hayo, hayo, busy.

(TOSH *reluctantly takes the bundle and exits.* MIKAME *reenters the house.)*

TOMIKO

You was wit' Haruko las' night?

AKIRA KAMIYA

Haruko? Wat she said?

TOMIKO

She said you taking her to Honolulu.

AKIRA KAMIYA

I neva said dat. You know, you sista kinna scary. She get all kine ideas in her head, and I dunno where she get 'um from. I neva promise her nuttin'.

TOMIKO

You wen' sleep wit' her?

AKIRA KAMIYA

No, no, I promise, I neva do dat. Cross my heart, faddah, muddah die.

(*He does so.)*

TOMIKO

Sometimes Haruko can get little kichigai.

AKIRA KAMIYA

Well, I not interested in Haruko. She kinna... she only tink about herself. Spoiled, yeah.

TOMIKO

Not her fault. My folks too busy, dey no mo' time for her, so half da time dey dunno wat she doing.

AKIRA KAMIYA

How come you wen' turn out okay?

TOMIKO

You dunno dat. Maybe me jus' da same as Haruko.

AKIRA KAMIYA

No, I been watching you, and I see how you help my folks, especially my old man. You get good heart. I like dat.

TOMIKO

Wat, you like borrow money from me?

AKIRA KAMIYA

No, I jus' telling you wat I tink.

TOMIKO

I betta go back in da house.

AKIRA KAMIYA

No, try wait. You get boyfriend?

TOMIKO

No mo' time for da kine.

AKIRA KAMIYA

You tink you might eva come to Honolulu?

TOMIKO

I dunno. No mo' reason to go.

AKIRA KAMIYA

Tomi, our whole family going move to Honolulu fo' sure. You like go too?

TOMIKO

Me? Wat I going do dere?

AKIRA KAMIYA

You can stay wit' us and we can pay you to help us, especially wit' da old man.... Honolulu good, you know.

TOMIKO

Wat about Haruko? She like you.

AKIRA KAMIYA

No, no, she jus' like I take her to Honolulu. She like go real bad. But I guess you know dat by now. She no care about me. She only care about herself. Not like you.

TOMIKO

Wat I said?

AKIRA KAMIYA

Tomi, come wit' us. I can ask you parents if okay.

TOMIKO

I old enough to go any place I like.

AKIRA KAMIYA

I know my faddah and muddah would be happy.

TOMIKO

I dunno. I cannot even... Haruko would get mad at me.

AKIRA KAMIYA

I can explain to her if you like.

TOMIKO

You like I go wit' you folks only to help wit' your faddah? Nuttin' else?

AKIRA KAMIYA

Well... I dunno... maybe, ah...

TOMIKO

If I go wit' you, Haruko no going talk to me again. She going tink I like go because I... you... and...

(*She hesitates, then quickly enters the house. Lights fade to black.)*

Act 2, Scene 5

Scene 5

(*Later in the day.* MIKAME *opens the door as* TOMI *helps* KAZUO *to the rocking chair.)*

KAZUO KAMIYA

Akira helping again?

MIKAME KAMIYA

Yes, he said he needs the exercise.

KAZUO KAMIYA

Tedesuke, no. Work is work. This not a park for fun.

MIKAME KAMIYA

You know Akira. He doesn't want to admit he can work. Now give me your feet. Have to trim your nails.

(MIKAME *sits on the porch and grabs one of his feet. With scissors she slowly trims his toenails.)*

KAZUO KAMIYA

I don't want him working on the farm. Tell him to stop. His work is too sloppy.

(*Yelling out to the boys.)*

Oi! Oi! Itai! Nani? Watch out, that hurts. My foot is not a cucumber.

MIKAME KAMIYA

Sorry. Your nails are thick and hard. Very stubborn — like you.

KAZUO KAMIYA

Let Tomiko do for me.

MIKAME KAMIYA

No, it's dirty work.

TOMIKO

I don't mind. I can do it.

KAZUO KAMIYA

Yes, she's better. Not clumsy like you. Itai!

MIKAME KAMIYA

Sorry.

TOMIKO

Kamiya-san, I'll treat your feet like two hibiscus flowers.

KAZUO KAMIYA

Too bad I don't have a daughter like you to take care of me. Only two boys.

MIKAME KAMIYA

If we had a daughter, she would help me, not you.

KAZUO KAMIYA

No, daughter always has more affection for the father.

MIKAME KAMIYA

Mother and daughter are closer.

KAZUO KAMIYA

Well, too bad you didn't produce a girl.

TOMIKO

Akira was talking about his older brother who died.

KAZUO KAMIYA

Hmmm. Kishiyo. He was a good boy. Always listened to me. Always followed me and helped me. When I climbed a tree to pick coffee, he would pick up loose coffee berries on the ground. He stayed close to me all the time. He made me very happy.

MIKAME KAMIYA

Kishiyo was a dream boy. Too good to be true. Maybe that's why he was taken from us. He was too good for us.

KAZUO KAMIYA

(*To* TOMI.)

He wasn't strong. When he got sick — he was so sick — he said, "Otosan, I feel bad. Make me better. Otosan, help me." But I couldn't heal him. All I could do was sit with him and say, "Don't worry, Kishiyo, I'm here with you. I won't leave you."

MIKAME KAMIYA

He stayed with Kishiyo day and night until he died.

KAZUO KAMIYA

I thought it was the end of my world. My boy, Kishiyo.

MIKAME KAMIYA

But we still have Akira and Toshio.

KAZUO KAMIYA

They're nothing compared to Kishiyo.

MIKAME KAMIYA

Don't talk like that.

KAZUO KAMIYA

It's true.

(TOSH *enters with a bag of guavas and hands it to* MIKAME.)

TOSHIO KAMIYA

I picked the guava you wanted.

MIKAME KAMIYA

Arigato.

KAZUO KAMIYA

What's that for?

MIKAME KAMIYA

I'm going to make jam for Akira to take with him.

KAZUO KAMIYA

Don't do it! Not for him, the good-for-nothing! Itai!

TOMIKO

Sorry.

(*Embarrassed,* TOMI *hands the scissors to* MIKAME *and enters the house.)*

MIKAME KAMIYA

If you stay with Otosan, I can pick the poha.

TOSHIO KAMIYA

No, I'll do it. Then Aki can hoe hana all by himself. He'll like that.

(*He leaves.)*

KAZUO KAMIYA

Poha jam, too?

MIKAME KAMIYA

Poha jelly.

KAZUO KAMIYA

For Akira?

MIKAME KAMIYA

Do you have to ask?

KAZUO KAMIYA

Do what you want. Just don't cut my toenails.

MIKAME KAMIYA

We have liliko`i out there, too. I can make —

KAZUO KAMIYA

Yes, yes, Akira likes liliko`i jelly too.

MIKAME KAMIYA

No, I'll make it for you. That's your favorite, ne?

(*She smiles at* KAZUO *as lights fade to black.)*

Act 2, Scene 6

Scene 6

(*The following day, noon. A lighted spot downstage left.* HARUKO *enters the light.)*

ISHITANI

I going wit' Aki. Everyting going be diff'rent 'cause Aki love me. In Honolulu I no need do laundry work. I can be free and do wat I like.

(TOMI *enters.)*

TOMIKO

Haru, Aki no love you.

ISHITANI

You jealous.

TOMIKO

No. I jus' no like you t'row yourself at guys leaving Kona. Shame, you know, everybody talking.

ISHITANI

You like Aki for yourself.

TOMIKO

I no like you get hurt.

ISHITANI

Wat you care about me. Betta if I go Honolulu, den you no need see my face.

TOMIKO

Haru, no talk li'dat. We sistas.

ISHITANI

I no care. You trying to take Aki from me.

TOMIKO

I no like Aki.

ISHITANI

No lie. You like marry him. Why else you told Papa you going help take care da Kamiya old man in Honolulu?

TOMIKO

We can use da money, 's why.

ISHITANI

You lie, you lie. Da kine money dey pay you, you can do betta in da canefields or working for da haoles.

TOMIKO

Be quiet.

ISHITANI

Wat kine future we get in Kona? We can marry one tedesuke who no can do nuttin' but hoe da weeds and pick coffee all day. And we can be jus' like Mama, growing old and tired from ovawork wit' one husband who no care for her, who no love her.

TOMIKO

Stop it, you talking about our parents!

ISHITANI

I no care! I hate dem, bot' of dem. All dey know is work, work, work, and da only reason why dey had kids is so we can be slaves for dem and —

(TOMI *grabs* HARUKO *by the arms, shaking her roughly.)*

TOMIKO

Shut up, shut up, you talking crazy, dey going hear you.

ISHITANI

Let 'um hear, I no care. Tell 'um, tell 'um!

(HARUKO *exits, weeping. Lights fade to black.)*

Act 2, Scene 7

Scene 7

(*Half an hour later.* MIKAME *and* TOSH *come out of the house.)*

MIKAME KAMIYA

Let me see your ears. Kitanai, I know.

TOSHIO KAMIYA

Not dirty.

MIKAME KAMIYA

Full of mimi-kuso. Come here.

(*He lies next to* MIKAME *and puts his head on her lap, extending his palm to her.* MIKAME *takes out a bobby pin and carefully digs into his ear.)*

Hmmm, see. Mitemi. I was right.... If you go to Honolulu, who will clean your ears?

TOSHIO KAMIYA

You will, Okasan.

MIKAME KAMIYA

My arms aren't that long.

TOSHIO KAMIYA

You have to go too. You and Otosan.

MIKAME KAMIYA

No, I don't think so.

TOSHIO KAMIYA

You have to, or I won't go. I won't leave you and Otosan, especially the way he is now.

MIKAME KAMIYA

Kona has been good to us. We have everything we want in Kona. We have friends and a Japanese community. Good Kumamoto people.

TOSHIO KAMIYA

You think this is the good life because that's all you know.

MIKAME KAMIYA

I know how hard it was in Kumamoto. Families suffered because of bad times. Here, we always have work,

food, clothes, a house to sleep in. We have everything we need.

(TOSH sits up.)

TOSHIO KAMIYA

Yes, we always managed with hard work. But I want to make something more of myself. I want you and Otosan to be proud of me. That can only happen if I go to Honolulu.

MIKAME KAMIYA

I'm proud of you now. No mother can expect more of a son.

TOSHIO KAMIYA

Okasan, you just don't understand how I feel. I hated it when Jiro Sakai went to college. I felt so stupid. I can't look at Jiro or talk to him, I'm so embarrassed.

MIKAME KAMIYA

I'm sorry, but we needed you on the farm. It was our fault —

TOSHIO KAMIYA

No, I don't blame you.

MIKAME KAMIYA

You want to be like Jiro?

TOSHIO KAMIYA

It's not that.

MIKAME KAMIYA

You're a much better son than Jiro. I know, because I talk to Sakai-san and she says Jiro is ashamed of her and her husband. It hurts her. She's happy for her son and that it's worth the pain, but.... Are you ashamed of me and Otosan?

TOSHIO KAMIYA

No, no. Is that it? Are you afraid I might turn out like Jiro? Is that why you —

MIKAME KAMIYA

No.

TOSHIO KAMIYA

Because I wouldn't be like him. You and Otosan mean so much to me. That's why I can't leave you and Otosan alone here.

MIKAME KAMIYA

Let me see your other ear.

TOSHIO KAMIYA

Aki is renting a house now. He wants the three of us to join him. But if Otosan doesn't want to live with Aki, we can find another place. If that would help... anything, I would do anything.

MIKAME KAMIYA

It's so hard. How can you tell Otosan to give up his life here? Does he deserve that, after all he's done?

TOSHIO KAMIYA

Okasan, what can I do? I feel like I'm dying every day. What's going to happen to me? I'm afraid. I'm afraid I'm going to be left behind, and someday I'll be old and alone on this farm, and everybody will be gone.

(MIKAME *sees* TOSH' *s tears. She's not a touchy person, but here she puts her fingers to his face to touch his tears. She can't help but shed tears, too, and wipes away her tears with the towel on her lap.* AKI *has come from around the house and sees what is happening. Lights fade to black.)*

Act 2, Scene 8

Scene 8

(*Ten minutes later.* AKI *sits alone on the porch.* HARUKO *enters.)*

ISHITANI

Aki, Aki.

(*He hurries to her.)*

AKIRA KAMIYA

Haruko, wat?

ISHITANI

Wen you going to Honolulu?

AKIRA KAMIYA

Why?

ISHITANI

'Cause I gotta get ready.

AKIRA KAMIYA

Haruko, Tosh and me taking our folks to Honolulu. No mo' room fo' you.

ISHITANI

Aki, I love you.

AKIRA KAMIYA

No, no, 's crazy.

ISHITANI

No say dat, I not crazy.

AKIRA KAMIYA

I mean, I wen' jus' come back few days ago and already you love me? Impossible.

ISHITANI

Please, please.

AKIRA KAMIYA

No mo' place fo' you in my life. Sorry, but, right now I worried about my folks da mos'. You gotta unnastand. Okay? I no like hurt you but —

ISHITANI

You love Tomi.

AKIRA KAMIYA

Tomi? Why you say dat? She said someting?

ISHITANI

Tell me if you love her.

KAZUO KAMIYA

(*From inside the house.)*

Oi! Oi! Nandai!

AKIRA KAMIYA

See? My faddah need lotta help. Urusai but no can do nuttin'. I gotta take care him.

ISHITANI

Wat I going do? Wat I going do?

AKIRA KAMIYA

No cry, no cry. Dat no going help. Haruko, someday you can go Honolulu, but not now. You too young. You gotta grow up firs'.

ISHITANI

I already eighteen.

AKIRA KAMIYA

'S not wat I mean.

(TOSH *brings out a badly limping* KAZUO *as* MIKAME *holds the door open.* KAZUO *sits in his rocking chair.* TOMI *enters.)*

TOMIKO

Haru, I wen' hurt you. Sorry. If Aki like take you to —

AKIRA KAMIYA

No, no, I already explain to her dat —

ISHITANI

No pity me. Get plenny guys like take me away. Jiro. Jiro Sakai. He can take me to da mainland if I ask him. Mainland betta. I no need you. If you love Aki dat much, you can go wit' him. Da family not going miss you. Go. I no care. Betta if you go.

TOMIKO

Haruko, I no like we fight. No blame da folks. Dey trying deir bes'.

ISHITANI

For who? Not for me.

TOMIKO

I no like worry dem. You going be da only daughta wit' dem while I stay in O`ahu. Dey need you. Mama especially. She worry about you da mos'.

ISHITANI

So you like I stay home wit' dem? You stupid, no. I going run away da firs' chance I get. I know you, you like leave here jus' as much as me. Only you no like admit it. You go, go, see if I care.

(HARUKO *backs away and exits.)*

AKIRA KAMIYA

Sorry.

TOMIKO

Was bound to happen, soona or later.... My folks said okay for me to go wit' you folks.

AKIRA KAMIYA

You faddah no care?

TOMIKO

Well, betta I go dan one of da boys. I guess he was mo' worried about dat. Me no problem.

AKIRA KAMIYA

'S good. You going be big help.

TOMIKO

I betta go now. I was worried about Haruko.

(*She exits.)*

MIKAME KAMIYA

What did they want?

AKIRA KAMIYA

Came to say good-bye. I'll be returning to O`ahu in a couple of days. Okasan, it was nice seeing you again. I didn't realize how much I missed you till I got back. Otosan, good to see you, too. You haven't talked to me since I've been back. You haven't asked what I'm doing in Honolulu or why I'm back. You act like I don't exist. That's fine. I know I hurt you by running off the way I did years ago. I understand how you feel. You expected a good, obedient, hard-working son and I turned out lazy and rebellious, a good-for-nothing who enjoyed having a good time with the bad crowd.... Say something. Talk to me. Talk to me, I deserve that much.

(KAZUO *remains silent.* AKI *turns and starts to walk away.)*

KAZUO KAMIYA

So, you finally admit how worthless you are. Bakatade. What good are you as a son?

AKIRA KAMIYA

I know. Too bad Kishiyo had to die. I was just a little boy, but I still remember how you cried and cried when you held Kishiyo's dead body in your arms.

KAZUO KAMIYA

Don't talk about Kishiyo.

AKIRA KAMIYA

It would've been better if I had died instead of him. He was such a good son. And I never told you this before, but you were a good father. You worked hard, you made sure we always had food to eat and clothes to wear. I never felt deprived in the material things. So Toshio and I thank you for all that.

TOSHIO KAMIYA

Yes, Otosan. You worked the hardest of all the fathers. Now it's time for you to take it easy. We have something to tell you.

AKIRA KAMIYA

Your legs are bad, and they aren't going to get better.

KAZUO KAMIYA

You don't know, you're not a doctor.

AKIRA KAMIYA

You can't go out in the fields and hoe hana the way you used to. You're helpless without Toshio. And you can't expect Okasan to carry you on her back.

KAZUO KAMIYA

Toshio is here. You don't have to stay. Go back to Honolulu. I don't care.

AKIRA KAMIYA

Toshio wrote me a letter and said he wanted to move to Honolulu, too. He wants to study and learn things he can only learn in the city. He deserves the chance, Otosan.

(KAZUO *stares at* TOSHIO, *who can't look him in the eye.)*

You understand, don't you? Toshio has been the good son I never was. But he's young and smart, and he can make something of himself. He can be more than a farmer. I believe in him. You know that, too. You know Toshio is special. He can make you proud.

TOSHIO KAMIYA

Otosan, my dream is to become a builder. I'm good with my hands. I'll work as a carpenter in Honolulu, go to school until I'm smart enough to build homes for people. I want to be as good as the haole builders.

KAZUO KAMIYA

(*To* MIKAME.)

Tell them. Tell them it's impossible.

AKIRA KAMIYA

We want to sell the lease to the farm and take you and Okasan to Honolulu to live.

KAZUO KAMIYA

Baka! I won't go. I'll die on this land first.

AKIRA KAMIYA

Don't you understand, we want to take care of you. I'll make sure you won't have to worry about anything again.

KAZUO KAMIYA

I don't want your help. All these years I didn't need you and I don't need you now.

AKIRA KAMIYA

Yes, you do. For once in your life you need me, and this time I'm here for you. But you have to go to Honolulu.

KAZUO KAMIYA

Never.

AKIRA KAMIYA

What can you do in Kona, on this farm? What can you do? You stubborn old man, wake up, wake up and see what you are — a poor, crippled, dirt-poor farmer who —

MIKAME KAMIYA

Akira, stop, enough!

AKIRA KAMIYA

No, Okasan, he has to hear. I got you now, Otosan; you can't walk away from me. You have to sit and listen.

(KAZUO *tries to get up to walk away. He lurches and is about to fall.)*

MIKAME KAMIYA

Abunai!

(TOSH *grabs* KAZUO *and puts him back in his chair.)*

AKIRA KAMIYA

You see, you see. You're a weak, helpless old man. You have to go with us.

KAZUO KAMIYA

My legs will get better.

AKIRA KAMIYA

No, your legs are useless.

KAZUO KAMIYA

Toshio, tell him.

TOSHIO KAMIYA

Aki's right. Your legs are not going to get better. The doctor said so. I'm sorry.

(KAZUO *looks to* MIKAME, *who keeps silent.)*

AKIRA KAMIYA

Yes, I'm taking you with me, even if I have to pack you on my back like a baby.

KAZUO KAMIYA

I have to stay. I must work to make the money I need.... I promised I would...

AKIRA KAMIYA

Promise what? Who?

KAZUO KAMIYA

You can't understand. No, no. No, no. no.

TOSHIO KAMIYA

Aki, wait. Otosan, you want me to stay, I'll stay. I'll stay with you and Okasan in Kona.

AKIRA KAMIYA

(*Pulling* TOSH *away.)*

No, Tosh! You no see wat he doing? No give in to him now. No let him get his way again.

TOSHIO KAMIYA

But, Aki, wat I can do?

AKIRA KAMIYA

I no going let you t'row away your life. You get one good future ahead of you; no let him block you, no let him destroy your life. Otosan, see what you're doing to Toshio! You want him to sacrifice his life for you? Why? You had your chance in life. Don't deprive Toshio of his. You're a selfish, arrogant old man, always thinking only about yourself. Is that how your mother raised you? What kind of mother was she? Selfish and arrogant like you? She was a witch, mean and hateful, and I'm glad I never knew her.

(KAZUO *suddenly rises and reaches out to strike* AKI, *but he falls to the ground.* TOSH *moves to help, but* AKI *holds him back.)*

You're a hopeless cripple. Your time has past. It's gone. Now it's Toshio's chance.

(KAZUO, *weak and frustrated, crawls pitifully on his side, reaching out to grab* AKI *by the ankle. He tries to pull* AKI *down, trying, trying, but it's no use. He sobs, his shoulders quivering, his body curled up, like a baby.* MIKAME *sits next to* KAZUO, *stroking his arm gently.)*

Otosan, you see, I'm stronger than you. And I'm doing what I think is best for all of us, the way you did what was best for us when we were children. I already asked Tomi Ishitani to go with us, and she said yes. She'll be a big help. Toshio and I won't let you down. You'll see. I'm not the same person who left here six years ago. I've changed. I'm sorry I hurt you, but I know what I'm doing is right.

MIKAME KAMIYA

Let's go with them. Ne? Your boys worry about you, they love you. When we are young, the children follow us. When we get old, we must follow the children. Ne?

(AKI *walks away to stage left, then slowly sinks to the ground with his legs folded and head bowed.*

MIKAME *continues to stroke* KAZUO' *s arm as the lights fade to black.)*

Act 2, Scene 9

Scene 9

(*Later that day, evening.* AKI *is now lying on the ground, a lighted lantern nearby.* SHOGO *backs out of the house, bowing.)*

SHOGO

Okusan, oishii, oishii, gottsosama, gottsosama.

(*He turns to join* AKI.)

Aki, I almos' no can believe you folks all moving to O`ahu. Oh, going be lonesome.

AKIRA KAMIYA

(*Sitting up.)*

Shogo, why you no come wit' us? You can stay in my house too.

SHOGO

Me? Hmmm, you always had good heart, Aki. You always nice to me. You jus' like you faddah.

AKIRA KAMIYA

I dunno about dat. So come wit' us. No need worry about nuttin'. I help you find one job too. Maybe you can work at da nursery wit' me.

SHOGO

Arigato, but I gotta stay in Kona.

AKIRA KAMIYA

Why? You no mo' family o' nuttin'; we go.

SHOGO

No can. Da obake lady wen' tell me to stay here.

AKIRA KAMIYA

Da obake? She in her undawear again?

SHOGO

No. But she wen' talk to me fo' da firs' time.

AKIRA KAMIYA

Yeah? Wat she said?

SHOGO

She said to stay in Kona, work hard, save my money, and someday I going own my own land and get rich.

AKIRA KAMIYA

Good, Shogo, good. I hope so fo' your sake.

(TOSH *comes out of the house to join them.)*

TOSHIO KAMIYA

You ask Shogo already?

AKIRA KAMIYA

He like stay in Kona.

SHOGO

You tink da Okazaki family can use me too?

TOSHIO KAMIYA

Sure. I tell 'um you one hard worka.

SHOGO

T'anks, eh, Tosh. I going miss everybody wen you go. Why everybody gotta leave. Firs' my faddah, den my muddah, now you folks.

AKIRA KAMIYA

Go get married, Shogo, raise you own family.

SHOGO

Yeah, no. You tink Haruko Ishitani like me?

AKIRA KAMIYA

Shogo, you can do betta dan her.

SHOGO

Maybe I can get one wife from Japan.

AKIRA KAMIYA

No. Japanese no can come into da country to live anymo'. Pau. 'S da law.

SHOGO

Honto? Since wen?

AKIRA KAMIYA

Few years ago. So you no can bring back one Japan wife. How 'bout one local girl?

SHOGO

Well, mos' local Japanese girls, wen dey see me coming, dey run away. I wonda why?

TOSHIO KAMIYA

Dey no mo' brains, 's why. Dey dunno you would make one good husband.

SHOGO

How 'bout Kanaka girls? Wat you tink? Dey nice and dey no run away from me.

AKIRA KAMIYA

Aeh, you live in Hawai`i, why not marry one Hawaiian.

TOSHIO KAMIYA

Yeah, Shogo, no worry about dat.

SHOGO

Maybe I betta ask you muddah. She smart.

AKIRA KAMIYA

She da' bes. Go ask.

(SHOGO *trots back into the house.)*

So how's da old man?

TOSHIO KAMIYA

Good ting you wen' invite Tomi fo' dinna. She know how to talk to da old man. She said all da right tings. I tink da old man feel betta because Tomi coming wit' us. You no hungry? You like I bring you someting?

AKIRA KAMIYA

Nah. Bumbai. I feel funny staying in da house. I tink I going sleep outside tonight — wit' da stars.

TOSHIO KAMIYA

I getting nervous about moving.

AKIRA KAMIYA

Aeh, you gotta do good. Show da old man not one mistake go to Honolulu. Everyting depend on you now. Gambare, eh. Give 'um all you get.

TOSHIO KAMIYA

T'anks, Aki. I no going fo'get wat you did fo' me.

(TOMI *emerges from the house.)*

AKIRA KAMIYA

Nah, nuttin'. I owe you dat much fo' staying wit' da folks all dis time, and fo' being one good son. I gotta go back, but wen da time come to move, I come back help. No worry.

TOMIKO

I tought I betta come out 'cause Shogo getting all excited about getting one wife. I wonda how come he get da kine idea all of a sudden?

AKIRA KAMIYA

One cockaroach wen' whispa in his ear.

TOMIKO

Your muddah telling him all kine stuff.

TOSHIO KAMIYA

I gotta hear dis.

(*He jogs back to the house.)*

TOMIKO

Maybe you should tell your muddah find you one wife, too.

AKIRA KAMIYA

Me? Yeah, if I can find one girl jus' like my muddah.... Wat about you? You like marry one guy like Jiro?

TOMIKO

No. Da guy ack real high tone, yeah. He tink he one haole or someting. I no like one stuck shit like him.

AKIRA KAMIYA

Tomi, you going like it in Honolulu. I going make sure a dat.

(*The soft lantern glow is warm and soothing.* AKI *puts a hand lightly on her shoulder. She smiles, takes his hand, and places it on his lap. Soon lights fade to black.)*

The End